

1 have had it for a very short time. I have studied a
2 good amount of it. I haven't read it top to bottom
3 yet.

4 Q Okay. If you could please look at
5 paragraph 71 of Dr. Ferrara's report, and if you
6 could please just read paragraph 71 to yourself,
7 please.

8 A All right.

9 Q Okay. And did you -- if you haven't done
10 so yet, could you please take a look at, very
11 quickly, Dr. Ferrara's transcription, which he calls
12 musical example 5, and immediately follows on
13 paragraph 71?

14 A I checked it out.

15 Q Okay. Dr. Stern, paragraph 71 concerns a
16 song called When You're Looking Like That; correct?

17 A Yes.

18 Q Have you ever heard When You're Looking
19 Like That?

20 A No. I had -- I had the opportunity to
21 look through some of his exemplars, and like I said,
22 I have had very little time with this. And this was
23 one song I didn't get to. I did get to some of the
24 others, though.

25 Q Dr. Stern, are you aware that Max Martin

1 is a credited writer of Domino?

2 A No.

3 Q Okay. You see you see in the paragraph 71
4 that Dr. Ferrara states that Max Martin is a
5 co-writer of When You're Looking Like That; correct?

6 A Yes.

7 Q And do you also see that in his report
8 Dr. Ferrara stated that Max Martin is a co-writer of
9 Domino; correct?

10 A That's right.

11 Q Immediately --

12 A Okay. I started at 71. That's with your
13 asked me to read, yes.

14 Q Do you have any reason to doubt that Max
15 Martin is a co-writer of Domino and When You're
16 Looking Like That?

17 A No, no, I believe you.

18 Q Okay. We're going to now play a portion
19 of When You're Looking Like That that Dr. Ferrara
20 has transcribed on page 26 of his report.

21 So, Kim, that CD we're going to play
22 another track on it --

23 MS. JACKSON: The same CD?

24 MR. MOVIT: -- it's going to be track 10.

25 MS. JACKSON: All right.

1 MR. MOVIT: If you could please start playing
2 the track at a minute even.

3 MS. JACKSON: Let's see about that.

4 MR. MOVIT: But don't start it. Just please
5 get it to that point, please.

6 MS. JACKSON: Yeah, I'm working on it.

7 (A discussion was held off
8 the written record.)

9 MR. MOVIT: Okay. So, Kim, just please let me
10 know when you're ready, but don't start it just let
11 me know when it is cued up, please.

12 MS. JACKSON: I'm at 57 seconds. That's as
13 close as I can get.

14 MR. MOVIT: That's perfect.

15 MS. JACKSON: I'm ready then whenever.

16 MR. MOVIT: Thank you so much.

17 Q Do you see in musical example 5 or
18 page 26, Dr. Stern --

19 A Yes.

20 Q -- that Dr. Ferrara has transcribed When
21 You're Looking Like That commencing at a minute 10.

22 Do you see that, sir?

23 A Yes.

24 Q Okay. So now we're going to play When
25 You're Looking Like That commencing a few seconds

1 before a minute, like 57 seconds, and I'm going to
2 ask you to listen to the track, and please pay
3 particular attention so when the title phrase comes
4 in "When You're Looking Like That," please play
5 particular attention to that musical setting.

6 So whatever you're ready, Kim, you can
7 play it.

8 MS. JACKSON: Okay.

9 (A portion of the CD was played.)

10 BY MR. MOVIT:

11 Q Okay, you can stop it.

12 Dr. Stern, do you agree with Dr. Ferrara's
13 transcription of the musical settings to the words
14 "When You're Looking Like That"?

15 A Yes.

16 Q Dr. Stern, the pickup notes which
17 accompany When You're Looking Like That are almost
18 identical to the pickup notes that repeat in every
19 verse figure in Domino; correct?

20 A You're talking about when you're looking
21 like just those notes; right? The notes --

22 Q The pickup notes --

23 A -- the last three beats; right, you're
24 talking about?

25 Q Yes, sir.

1 A It's such a different context. I don't
2 really like this comparison very much.

3 You're missing, you know, you have
4 (witness makes vocal sounds) and you have got
5 (witness makes vocal sounds.)

6 It's so different. Sorry.

7 THE REPORTER: I can't transcribe that.

8 THE WITNESS: There is some commonality in
9 pitches.

10 BY MR. MOVIT:

11 Q Dr. Stern, after the first note in the
12 pickup of Domino, isn't it correct that the five
13 successive notes are identical in the pick-ups of
14 Domino and When You're Looking Like That?

15 A Yes.

16 MR. MOVIT: Okay. We're going to quickly see
17 if we have any more questions. We're going to just
18 take a couple minutes. I think we're really close
19 here.

20 MR. PEASE: Thank you.

21 THE WITNESS: Thank you.

22 MR. PEASE: Thank you.

23 MS. JACKSON: Off the video, 4:59.

24 (A recess was taken from
25 4:59 p.m. to 5:05 p.m.)

1 THE VIDEOGRAPHER: Back on the video record,
2 5:05.

3 MR. MOVIT: As long as plaintiff's counsel has
4 no Redirect, we're done.

5 MR. PEASE: No Redirect.

6 MR. MOVIT: Thank you for your time, Dr. Stern.

7 THE WITNESS: Thank you, sir. Thank you.

8 THE VIDEOGRAPHER: This concludes the
9 videotaped deposition. We're now going off the
10 video record. The time is 5:05.

11 (The deposition was concluded
12 at 5:05 p.m.)

13 * * *

* * *

I, DECLARE UNDER PENALTY OF PERJURY THAT THE
FOREGOING IS AN ACCURATE TRANSCRIPTION OF MY
TESTIMONY UNDER THE LAWS OF THE STATE OF CALIFORNIA,
EXECUTED ON THE _____ DAY OF _____,
_____.

DAVID STERN

1 REPORTER'S CERTIFICATE
2 OF
3 CERTIFIED SHORTHAND REPORTER
4

5 * * * * *
6
7

8 I, THE UNDERSIGNED CERTIFIED SHORTHAND REPORTER, IN
9 AND FOR THE STATE OF CALIFORNIA, DO HEREBY CERTIFY:
10 THAT THE FOREGOING PROCEEDINGS WERE TAKEN BEFORE ME
11 AT THE TIME AND PLACE THEREIN SET FORTH, AT WHICH
12 TIME THE WITNESS WAS PUT UNDER OATH BY ME; THAT THE
13 TESTIMONY OF THE WITNESS AND ALL OBJECTIONS AT THE
14 TIME OF THE PROCEEDINGS WERE RECORDED
15 STENOGRAPHICALLY BY ME AND WERE THEREAFTER
16 TRANSCRIBED UNDER MY DIRECTION; THAT THE FOREGOING
17 IS A TRUE RECORD OF THE TESTIMONY AND OF ALL
18 OBJECTIONS MADE AT THE TIME OF THE PROCEEDINGS.
19
20

21 IN WITNESS WHEREOF, I HAVE SUBSCRIBED MY NAME ON:
22

DATE: 9/13/2013
23
24

25 _____
LESLIE L. WHITE, CSR NO. 4148

1 NAME OF CASE: Loomis v. Cornish

2 DATE OF DEPOSITION: 9/13/13

3 NAME OF WITNESS: DAVID STERN, Ph.D.

4 Reason Codes:

5 1. To clarify the record.

2. To conform to the facts.

6 3. To correct transcription errors.

7
8 Page _____ Line _____ Reason _____

9 From _____ to _____

10 Page _____ Line _____ Reason _____

11 From _____ to _____

12 Page _____ Line _____ Reason _____

13 From _____ to _____

14 Page _____ Line _____ Reason _____

15 From _____ to _____

16 Page _____ Line _____ Reason _____

17 From _____ to _____

18 Page _____ Line _____ Reason _____

19 From _____ to _____

20 Page _____ Line _____ Reason _____

21 From _____ to _____

22

23

24

DAVID STERN

25

Exhibit “E”

1 UNITED STATES DISTRICT COURT
2 CENTRAL DISTRICT OF CALIFORNIA
3

4 WILL LOOMIS,)

5 Plaintiff,)

6 vs.)

CASE NO.:

CV-125525-RSWL (JEMx)

7 JESSICA CORNISH, P/K/A JESSIE J,)

8 an individual; UNIVERSAL MUSIC)

GROUP, INC., a Delaware)

corporation; LAVA RECORDS LLC,)

a limited liability company;)

9 UNIVERSAL REPUBLIC RECORDINGS,)

business form unknown; and)

10 DOES 1-10, inclusive,)

11 Defendants.)

12
13
14
15 CONFIDENTIAL

16 TELEPHONIC DEPOSITION OF

17 JESSICA CORNISH

18 ENCINO, CALIFORNIA

19 SEPTEMBER 10, 2013
20

21 ATKINSON-BAKER, INC.

22 COURT REPORTERS

(800) 288-3376

23 www.depo.com

24 REPORTED BY: JOANNA AUSTIN, CSR NO. 10380

25 FILE NO.: A70991A

UNITED STATES DISTRICT COURT
CENTRAL DISTRICT OF CALIFORNIA

WILL LOOMIS,)
)
Plaintiff,)
vs.) CASE NO.:
) CV-125525-RSWL (JEMx)
JESSICA CORNISH, P/K/A JESSIE J,)
an individual; UNIVERSAL MUSIC)
GROUP, INC., a Delaware)
corporation; LAVA RECORDS LLC,)
a limited liability company;)
UNIVERSAL REPUBLIC RECORDINGS,)
business form unknown; and)
DOES 1-10, inclusive,)
)
Defendants.)
-----)

Confidential telephonic deposition of JESSICA
CORNISH, taken on behalf of the Plaintiff at 16255 Ventura
Boulevard, Suite 704, Encino, California, commencing at
8:50 a.m., September 10, 2013, before Joanna Austin, CSR
No. 10380.

1 A P P E A R A N C E S:

2

3 FOR THE PLAINTIFF:

4 LAW OFFICES OF EDGAR B. PEASE, III
5 BY EDGAR B. PEASE, III ESQ.
6 16255 Ventura Boulevard
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(818) 981-2200

8 FOR THE DEFENDANTS:

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13 BY JEFFERY M. MOVIT, ESQ.
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4 Gee's Court
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(Via telephone)

21

22 ALSO PRESENT:

23 JAY TIOLECO

24 WILL LOOMIS

25 BRENDAN MCKANE

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I N D E X

WITNESS: JESSICA CORNISH

EXAMINATION BY	PAGE
By Mr. Pease	6

EXHIBITS

PLAINTIFF'S	DESCRIPTION	PAGE
1	Second Amended Notice of Deposition of Jessica Cornish, P/K/A Jessie J (4 pages)	9
2	Exclusive Recording Agreement dated 1/23/09, Cornish 0522-0587 (66 pages)	37
3	Sony/ATV Music Publishing Agreement dated 8/6/08, Cornish 0588-0632 (45 pages)	38
4	Co-Publishing and Administration Agreement, Cornish 010-024 (15 pages)	42
5	Agreement dated 7/20/11 Re Serban Ghenea mixing Jessie J, Cornish 0649-0662 (14 pages)	42
6	Agreement dated 7/13/11 Re Dr. Luke Producing Jessie J, Cornish 0633-0648 (16 pages)	43
7	E-mail correspondence with the subject line, "Cirkut decs - 'Price Tag' Remix and the other is for "Domino," Cornish 070-071 (2 pages)	49
8	Photocopy of the CD stating "Domino Jessie J Remix EP" (2 pages)	49
9	Photocopy of the Who You Are CD (1 page)	50

EXHIBITS (CONTINUED):

PLAINTIFF'S	DESCRIPTION	PAGE
10	BBC News article titled, "Are there blurred lines when it comes to copyright?" (2 pages)	53
11	Hollywood Reporter article titled, "Why Music Producer Dr. Luke Sues People Who Claim He Copies Songs (Analysis)" (4 pages)	57
12	Party in the U.S.A. Wikipedia article (16 pages)	61
13	Photograph of the CD artwork of Party in the U.S.A. by Miley Cyrus (1 page)	61
14	Jessie J discography Wikipedia article (8 pages)	61
15	Article titled "Claude Kelly, The Story Behind Domino" from Jessie J's Web site (1 page)	74

(Exhibits 2 through 7 Confidential and/or Attorneys' Eyes Only.)

(PLAINTIFF'S EXHIBITS 1 THROUGH 15 WERE MARKED FOR IDENTIFICATION ON PAGE 77.)

QUESTIONS INSTRUCTED NOT TO ANSWER

PAGE	LINE
7	20
10	15

1 whether the track that's already built from a computer
2 from --

3 THE COURT REPORTER: I'm sorry. I'm having a
4 hard time hearing you.

5 MS. PEASE: That was the court reporter. She
6 just missed the last part of that sentence.

7 THE WITNESS: And then the live instruments are
8 added on top of that. However, in this situation I don't
9 remember in which way the song had begun or was finished.

10 BY MR. PEASE:

11 Q Okay. Are you aware that on "Domino" of Jessie
12 J, the remix EP? Are you familiar with that purple CD?

13 MR. MOVIT: I'm going to object to the form of
14 that question. That was two separate questions.

15 BY MR. PEASE:

16 Q Ms. Cornish, are you familiar with the "Domino"
17 Jessie J remix EP that contains "Domino," "Price Tag," "Who
18 You Are," "Laserlight," "My Shadow" and then an extended
19 version of "Domino"? Are you familiar with that CD, ma'am?

20 A No, not that I can recall.

21 Q It's a very good CD and it has a seven-minute
22 version called "Domino, Myon and Shane remix, extended
23 mix," and it's seven minutes and 11 seconds long. I guess
24 it's a dance version. You're not familiar with that at
25 all?

1 A I would have been played it at some point, but
2 you have to respect there are many things I'm doing in my
3 career and my schedule and I don't remember every detail.

4 Q This one has the three minute and 52 second
5 "Domino" on it and it has -- that's the vocal version, the
6 regular release, my understanding -- and then there's a
7 seven-minute --

8 MR. MOVIT: Is there a question here?

9 MR. PEASE: Yes.

10 Q Is she familiar with this and her answer is no?

11 A The --

12 MR. MOVIT: That's --

13 THE WITNESS: -- "Domino" every remake as I
14 have to approve them before they're used. However, on this
15 occasion my memory has forgotten that specific EP that
16 you're referring to.

17 BY MR. PEASE:

18 Q You have another CD called, "Who You Are,
19 Jessie," and is this the one where you have -- just because
20 we're far apart here and we're not showing things to each
21 other. Just to let you know, it's the one where you have
22 dark hair, dark finger nails and you have your knuckles
23 near your temples and you're singing on the label.

24 Do you know that cover art?

25 MR. MOVIT: Object to the form.

1 the witness understands the question she may answer.

2 THE WITNESS: I don't really understand. I
3 don't mean that in a rude way. I don't really understand
4 what you mean.

5 BY MR. PEASE:

6 Q Do you think it's important for your career to
7 co-write with other artists?

8 MR. MOVIT: Object to the form.

9 THE WITNESS: Are you regarding Miley Cyrus?

10 BY MR. PEASE:

11 Q No. I'm talking about Miley Cyrus and Dr. Luke
12 and other artists. My question is, do you think it's
13 important to your career to co-write -- you yourself, do
14 you think it is important to co-write with other artists?

15 MR. MOVIT: Object to the form.

16 THE WITNESS: Forgive me. I -- within the
17 industry Dr. Luke and Claude Kelly would not be seen as
18 artists. They'd be seen as a producer/songwriter and
19 Claude Kelly being a songwriter. Miley Cyrus was not
20 present in the situation on "Party in the U.S.A." being
21 written. The song was actually intended for myself, and
22 once the label had heard the song they didn't feel it was
23 suited to me; so Sony ATV alongside my record label and
24 Dr. Luke then pitched the song to other artists. Miley
25 Cyrus then recorded the song without my presence and the

1 song was released, and even to this day I have yet to meet
2 Miley Cyrus. But, yes, to answer your question, I do think
3 it's hugely important to creatively involve yourself as an
4 artist with any type of creative person that wants to help
5 you push your boundaries as an artist.

6 Q Thank you.

7 MR. MOVIT: Ed, can we take a break now?

8 MR. PEASE: Yeah. If you need a break, yeah.

9 MR. MOVIT: Back in ten minutes?

10 MR. PEASE: Okay.

11 (Break held.)

12 (Mr. Loomis enters room.)

13 BY MR. PEASE:

14 Q I'm going to attach to the deposition
15 transcript a document that I provided to counsel, Elaine
16 Kim, and it's the "Party in the U.S.A." credits and
17 Wikipedia article that talks about the release date. You
18 can't see it yet, but that's going to be attached as
19 Exhibit 12. And Exhibit 13 is the CD artwork photograph or
20 Xerox color copy of "Party in the U.S.A." by Miley Cyrus
21 which was written by Luke -- Dr. Luke and Jessica and
22 Claude Kelly and that would be Exhibit 13. The last
23 exhibit we're attaching is a Jessie J discography also from
24 Wikipedia, which just for identification purposes
25 Exhibit 14. The discography of Jessie J English Singer

1 BY MR. PEASE:

2 Q We couldn't hear you. You're talking over each
3 other.

4 A That concept makes sense to me, yes.

5 Q When someone at Universal or wherever, whatever
6 entity you want to call it, tells you that this song is not
7 right for you, who said that to you?

8 MR. MOVIT: Object to the form of the question.
9 Are you talking about specifically, "Party in the U.S.A."?

10 MR. PEASE: Yes, I am.

11 MR. MOVIT: Your question is who, if anyone,
12 told Ms. Cornish --

13 MR. PEASE: No, that's not my question.

14 MR. MOVIT: -- that "Party in the U.S.A." was
15 not right for her -- from Universal? Is that your
16 question, Ed?

17 MR. PEASE: Yes, that is my question.

18 THE WITNESS: I don't remember specifics, but
19 it would have been my management company at the time and it
20 would have been my A&R at the record label, which is Jason
21 Flom and my A&R in the UK, which is (inaudible) and anybody
22 else involved at my publishing company. And obviously I
23 can't speak for Miley Cyrus's team, but that's as detailed
24 as I can be.

25 Q That's exactly what I was asking. When you

EXHIBIT “F”

UNITED STATES DISTRICT COURT
CENTRAL DISTRICT OF CALIFORNIA

WILL LOOMIS, an individual,)

Plaintiff,)

vs.)

CERTIFIED COPY

No. CIV12-5525

Pages 299 - 344

JESSICA CORNISH, P/K/A JESSIE J,)

an individual; UNIVERSAL MUSIC)

GROUP, INC., a Delaware)

Corporation; LAVA RECORDS, LLC, A)

limited liability company;)

UNIVERSAL REPUBLIC RECORDS,)

Business form unknown; DOES 1-10,)

inclusive,)

Defendants.)

VOLUME II

CONTINUED VIDEOTAPED DEPOSITION OF WILLIAM RAY LOOMIS

LOS ANGELES, CALIFORNIA

TUESDAY, SEPTEMBER 3, 2013

REPORTED BY:

LESLIE L. WHITE, CSR NO. 4148

JOB NO.: 65460

1
2
3
4 Tuesday, September 3, 2013

5 1:11 p.m.
6
7

8 Videotaped deposition of WILLIAM RAY
9 LOOMIS, Volume II, held at 11377 West Olympic
10 Boulevard, Suite 600, Los Angeles, California,
11 before Leslie L. White, CSR No. 4148.
12
13
14
15
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18
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21
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2
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4 Attorneys for Plaintiff

5 16255 Ventura Boulevard

6 Encino, California 91436

7 BY: EDGAR PEASE III, ESQ.

8
9
10 MITCHELL SILBERBERG & KNUPP

11 Attorneys for Defendants

12 12 East 49th Street

13 New York, New York 10017

14 BY: JEFFREY MOVIT, ESQ.

15 (PRESENT THROUGH VIDEO CONFERENCE)

16 -AND-

17 MITCHELL SILBERBERG & KNUPP

18 Attorneys for Defendants

19 11377 West Olympic Boulevard

20 Los Angeles, California 90064

21 BY: ELAINE KIM, ESQ.

22
23 ALSO PRESENT:

24 JOHN AGUON, Videographer

25 BRENDAN McKANE

I N D E X

WITNESS:	EXAMINATION	PAGE
WILLIAM RAY LOOMIS	BY MR. MOVIT	304
VOLUME II		

E X H I B I T S

DEFENDANTS'		PAGE
	(Previously marked and reattached)	
Exhibit 1	Notice of Deposition (Newly marked and attached)	
Exhibit 23	Amended Notice of Continued Deposition of Will Loomis	306
Exhibit 24	Additional documents produced at deposition by witness	307
Exhibit 25	Redweld file folder of documents produced at deposition	310
Exhibit 26	Will Loomis's Supplemental Response to Defendants' First Set of Interrogatories No. 8	315
Exhibit 27	Deposition of Kristin Loomis	317
Exhibit 28	Deposition of William Ray Loomis	329

QUESTIONS WITNESS INSTRUCTED NOT TO ANSWER
(NONE)

INFORMATION REQUESTED
(NONE)

REQUESTED TO BE MARKED
(NONE)

1 again, sir, of Exhibit No. 1.

2 A Okay.

3 Q Okay. It says interrogatory No. 4, which
4 I'll read again. It says:

5 "Set forth in detail all facts
6 which support any contention that
7 defendants purportedly had access
8 to the plaintiff's composition or
9 any recording thereof."

10 And a moment ago, sir, you said that you
11 had additional facts you believed regarding an
12 individual named Sean Walsh; is that correct, sir?

13 A Yes.

14 Q Okay.

15 A And --

16 Q Do you have additional facts regarding any
17 other person?

18 A Yes.

19 Q Okay. Who else do you have additional
20 facts regarding?

21 A Um, I have additional facts about the New
22 Music Seminar.

23 All of the panelists/judges on the New
24 Music Seminar February 2nd, 2010 were provided a
25 copy of Bright Red Chords, a press pack bio about

1 the band and a link to the Bright Red Chords music
2 video, and that includes Rodney Jerkins.

3 And this was prior to the event. And so
4 I -- you know, paperwork leading up to the New Music
5 Seminar where an official or several officials at
6 the New Music Seminar asked us to send them Bright
7 Red Chords and two other tracks, along with a press
8 pack and a link to the video.

9 And so those are some new documents that
10 show that Rodney Jerkins, who works frequently with
11 Claude Kelly and Dr. Luke and Max Martin, Rodney,
12 among others -- other writers, Rodney Jerkins,
13 excuse me, had access to the song prior to the New
14 Music Seminar through the officials at the New Music
15 Seminar, who provided him with a pack, which
16 included an MP3 and a video.

17 Q What was that last thing you --

18 A Which included an MP3 and a video of the
19 composition Bright Red Chords.

20 And, also, I understand you guys watched
21 the New Music Seminar video at my deposition where
22 Rodney Jerkins watched Bright Red Chords on screen,
23 and --

24 MR. PEASE: Excuse me, did you say at your
25 deposition?

Exhibit “G”

UNITED STATES DISTRICT COURT
CENTRAL DISTRICT OF CALIFORNIA

WILL LOOMIS, an individual,)

CERTIFIED COPY

Plaintiff,)

vs.)

Case No. CIV12-5525

JESSICA CORNISH, P/K/A)

(Pages 345 to 566)

JESSIE J., an individual;)

UNIVERSAL MUSIC GROUP,)

INC., a Delaware)

Corporation; LAVA RECORDS,)

LLC, a limited liability)

company; UNIVERSAL REPUBLIC)

RECORDS, business form)

unknown; DOES 1-10,)

inclusive,)

Defendants.)

VOLUME III

CONTINUED VIDEOTAPED DEPOSITION OF WILLIAM RAY LOOMIS

LOS ANGELES, CALIFORNIA

FRIDAY, SEPTEMBER 6, 2013

REPORTED BY:

Alejandria E. Kate, CSR NO. 11897, RPR-CLR

JOB NO. 65461

1 A P P E A R A N C E S:

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3 FOR THE PLAINTIFF:

4 LAW OFFICES OF EDGAR B. PEASE III

BY: EDGAR PEASE III, ESQ.

5 16255 Ventura Boulevard

Encino, California 91436

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7
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9
10 FOR THE DEFENDANTS:

11 MITCHELL SILBERBERG & KNUPP

BY: JEFFREY MOVIT, ESQ.

12 (PRESENT THROUGH VIDEO CONFERENCE)

GILBERT LEE, ESQ.

13 (PRESENT IN THE DEPOSITION ROOM)

14 12 East 49th Street

New York, New York 10017

15
16
17
18
19 ALSO PRESENT:

20 JOHN AGUON, Videographer,

TSG Reporting, Inc.

I N D E X

WITNESS: EXAMINATION PAGE

WILLIAM RAY LOOMIS By Mr. Movit 351

E X H I B I T S

DEFENDANTS' PAGE

Exhibit 18 -- CHAIN OF E-MAILS, BATES 466

LOOMIS 000091 THRU 000096

PREVIOUSLY MARKED

Exhibit 24 -- ACCESS POINT SUMMARY KEY 352

PREVIOUSLY MARKED

Exhibit 29 -- FACEBOOK CONVERSATION 386

Exhibit 30 -- COPY OF KATY PERRY CD 391

Exhibit 31 -- COPY OF KATY PERRY CD 391

"TEENAGE DREAM"

Exhibit 32 -- E-MAIL CHAIN 406

Exhibit 33 -- COPY OF KATY PERRY THE MOVIE 463

"PART OF ME"

Exhibit 34 -- E-MAIL 463

Exhibit 35 -- BRIEF TIMELINE OF EVENTS 475

Exhibit 36 -- COPY OF THE NEON TREES 520

"HABITS" CD

Exhibit 37 -- REDWELD 521

Exhibit 38 -- MUSIC OF BLUE MOUNTAIN STATE, 534

WEB PRINTOUT

I N D E X (CONTINUED) :

E X H I B I T S

DEFENDANTS'		PAGE
Exhibit 39	-- LANDMARK MUSIC SUMMER 2009, BATES LOOMIS 004365	547
Exhibit 40	-- E-MAIL CHAIN	549
Exhibit 41	-- PLAYLIST FOR REPORTING, BATES LOOMIS 001604 THRU 001594	553
Exhibit 42	-- E-MAIL CHAIN	555

QUESTIONS WITNESS INSTRUCTED NOT TO ANSWER
(NONE)

INFORMATION REQUESTED
(NONE)